

# The Builder.

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ER Majesty's visit to Germany will probably lead even a greater number of our countrymen to travel to the banks of the swift Rhine in the present year than usual; large as that number always is. To those who know any thing of architectural history, and have sufficient knowledge of styles and dates to read and enjoy old buildings, Belgium, the Netherlands, and Germany, offer extraordinary attractions. It is greatly to be regretted, that comparatively few of our tourists know any thing about the matter, notwithstanding the subject now occupies much more attention in England than was the case a dozen years ago. They visit the cathedrals, and churches, and castles, both at home and abroad—they are amused and interested; but the instruction which these buildings offer, the information that they silently convey, is in a cipher to which they have not the key, and so is lost to them.

The delight of travel is increased four-fold by a knowledge of architectural history,—we speak for a few minutes to such of our non-professional readers only as may not have this knowledge,—and we advise all who would derive the fullest advantage from their summer rambles, and the greatest amount of pleasure, to apply themselves to acquire it. Every old building is an open book, which may be understood without difficulty by those who know the language: it tells you when it was erected, very often the state of society at that period; at which end it was begun, at what time alterations were made. You find it to be a stage in a progress,—a part of a whole, and can see clearly what preceded it and what it led to. Architecture, as a fine-art, should form part of general education; and, indeed, probably will before long. We once heard an educated friend, who had made the grand tour, inquire the difference between classic and Gothic architecture, and have often found men who have stood in the Athenian Acropolis and wintered in Rome, who yet did not know the Doric order from the Corinthian, and had not the most remote idea that a connection existed between the structures of Greece and Rome, and the cathedrals of the middle ages on this side of the Alps; still less, that the differences between them, now so strikingly apparent, can be traced step by step, and explained.

Such ignorance in other branches of knowledge would be considered disgraceful; but in this it is not so, being almost universal: further, these very men, with others equally well informed, and not better, will never scruple to sit in committees, to decide on the merit of designs submitted to them in competition by foolishly confiding architects and speculating charlatans. Let this pass, however, being simply a parenthesis, and return to our tourists.

Antwerp, where the Queen landed, is full of interesting matter. The wood-carving in some of the churches is admirable; the iron-work over the well near the cathedral will give a lesson as to the modern working in metal, not to mention the cathedral and other buildings, (duly set forth in the guide-books), which furnish a rich treat.

Bruges and Malines afford many remarkable specimens of domestic architecture of various periods, besides churches curiously illustrative of architectural history. An air of stateliness and by-gone consequence, tinged with the melancholy traces of modern decay, characterizes these and other of the Flemish towns, and gives rise to peculiar emotions and instructive musings. The change from buildings intended for defence to those wherein convenience and comfort were alone studied, may be every where traced; while the growth of the third estate is brought to mind by the belfry and *hotel de ville*, found in each town. A bell to call the people together, and a place for them to meet in, were amongst the earlier requirements when they first discovered that union was strength, and began to feel their own importance. Ghent, Louvain, and Brussels give fine examples of these town halls. In the first-named town there are further illustrations of the progress of domestic architecture for those who have "eyes to see."

Germany, especially the southern parts of it, contains a large number of early and interesting specimens of what has been called the Romanesque architecture, as well as many noble and well-known examples of the pointed style. We should ourselves rather coin a word, and call the former *Byzantine*, if not *Byzantine*; their resemblance to the buildings of the lower Greek empire being strikingly apparent. No one can visit Santa Maria of the Capitol, the Church of the Apostles, or St. Gereon's, all in Cologne, without this conviction.

The first-named church is one of the most ancient in the city. It consists of nave and side aisles (separated by rectangular piers and plain semicircular arches),\* transept terminated north and south by a semicircular abais, crowned by a hemispherical dome, and a choir with similar abais at east end. An aisle is formed around the absides by columns and semicircular arches. These columns have enormous cushion capitals, and diminish in diameter from the bottom towards the top. They would seem originally to have been rectangular piers, and afterwards worked into their present form.

Externally, St. Mary's is a rude type of most of the churches to be found in Cologne. It is, unfortunately, so far decayed and otherwise injured, as to be literally bound together, in parts, by iron bars introduced for that purpose.

Hope remarks of the Apostles' Church, begun in 1021, that on beholding the east end of it, immediately after entering the ancient gates of Cologne, he almost thought himself at Constantinople.

St. Martin's Church has internally the Greek distribution. Externally it has a fine square tower with four lesser towers at the angles. Of the Cathedral, a construction of a later date than those last named, we must not now speak. The circumstances which attended the discovery of the original drawings, the restorations which have been effected, the way in which the works are done, may afford us matter for some observations hereafter. Cologne has been called the Rome of this side of the Alps, and deserves the title. At Bonn, the cathedral is exceedingly interesting: part of it perhaps belongs to the time of the Empress Helena.

The castles on the banks of the Rhine would well pay for investigation, analysis, and classification; at present we know little of them.

\* The archways are 9 feet wide, and about 22 feet high to the springing of the arch. Each pier is 6 feet 3 inches wide on the face.

At Aix-la-Chapelle, where the queen stopped the great church has many peculiarities. The church, originally built by Charlemagne was destroyed, but was rebuilt in the tenth century. The era of Charlemagne (in the eighth and ninth centuries), produced many fine buildings, and materially influenced the progress of architecture and the other arts; he drew from the Grecian empire artificers and artists of all kinds, and brought wholesale from Italy materials to decorate his new buildings. Our object, however, when we began this notice was simply to urge on tourists the advantage of obtaining a knowledge of architectural history and the characteristics of style. We must leave for some other opportunity the pleasant task of discussing the progress of the art in Germany.

## BRITISH ARCHÆOLOGICAL ASSOCIATION.

HAVING briefly mentioned the proceedings at Winchester in our last number, we now place before our readers notes of some of the papers which are more immediately connected with our subject. We would premise, however, that the president's address was exceedingly judicious.

"All party-feeling," said his lordship, "ought to fade away before true archæologists. The science we profess ought to shew to man the vanity of his position. The knowledge of the existence of many a prince and king, on whose word the lives of thousands depended, has only been brought to us by the researches of some student in charters, or the decipherer of inscriptions upon coins. I may quote the poet in illustration—

Ambition sigh'd, she found it vain to trust  
The faithless column and the crumbling bust;  
Huge moles, whose shadows stretch'd from shore to shore,  
Their ruins perish'd and their place no more!  
Convinced, she now contracts her vast design,  
And all her triumphs shrink into a coin!

Nay more, ladies and gentlemen, when we look at the record of past ages, ought we not to recollect that their virtues or their errors have only been gathered from their tombs? Antiquarianism is not then the narrow pursuit its detractors would imply; the true antiquary marks the progress of races and institutions, and draws a lesson from the past. Is it not worthy of us to reflect on the history of our nation, and of mankind? It will not have been in vain, then, that the Archæological Association has been established, as affording matter for the graver studies, and giving food for superior minds."

Mr. Pettigrew, in his paper on the objects of antiquarian researches took up the same theme:—"Only a few years since," said he, "and the very mention of an object of antiquity called for the shafts of ridicule;—attempts to illustrate an ancient inscription, decipher a charter, or explore a ruin, were treated with indifference, if not contempt. Poets lent their aid to this effect:—

'With sharpen'd sight pale Antiquarians pore,  
Th' inscription value, but the rust adore.'—POPE.

"Curiosities now," says Feltham, "ought not to be neglected, especially antiquities; for these shew us the ingenuity of past ages, and include in them both example and precept. By comparing these with modern inventions we may see how the world improves in knowledge." Shakspeare, that great master of the human heart and mind, was sensibly alive to the value of antiquities of all kinds. How beautifully in his Twelfth Night he makes the Duke to say to Viola as Cesario in disguise—

'No, good Cesario, but that piece of song,  
That old and antique song we heard last night.'

And again—

'O, fellow! come: the song we heard last night;  
Mark it, Cesario: it is old and plain!  
The spinsters and the knitters in the sun,  
And the free maids that weave their thread with bones,  
Do use to chaunt it: it is silly, sooth;  
And dallies with the innocence of love;  
Like the old age.'